BTEC Assignment Brief

Qualification	Pearson International Level 3 Subsidiary Diploma in Music Production Pearson International Level 3 Foundation Diploma in Music Production Pearson International Level 3 Diploma in Music Production Pearson International Level 3 Extended Diploma in Music Production
Assessment unit number and title	Unit B4: Studio Recording
Assessment objectives	1 Demonstrate an understanding of studio recording equipment 2 Apply multi-track recording techniques 3 Apply mixing skills to a recording
Assignment title	Plan, Record, Mix!
Assessor	
Issue date	
Hand in deadline	

Vocational Scenario or Context	81624 Studios are recruiting a new recording engineer and you have applied for this position. As part of the selection process, you need to present a portfolio of evidence that demonstrates that you can set up and operate the relevant equipment to record and mix a recording containing at least six separate tracks. 81624 Studios want to see that you possess a range of technical skills and understanding of the processes involved in creating a final mixed recording to a high standard.
Task 1	You should liaise with a band or artist and agree on a piece of music that you will record and mix for them. The final recording should have at least six separate tracks and last 3-6 minutes. Once you have decided on the piece of music and the individual tracks, you should plan the recording session(s) by selecting the most appropriate room(s), microphones, mixing console, connectors, recording and monitoring devices for the recording session(s) justifying your choices. Your planning should include a schedule for the recording and a risk assessment that accounts for all hazards and safety measures in place to minimise risk. You should then safely set up the required equipment for the session(s). You should ensure that you work with technical proficiency and that you demonstrate that you fully understand the process of selecting and setting up equipment efficiently to create a positive outcome.

Checklist of evidence required	• Equipment lists with a justification of each piece of equipment selected • Recording session(s) schedules and plans • Risk assessment • Video footage with commentary and/or annotated photographs of key aspects of the set-up that account for your decision-making process and safe practice.
Criteria covered by this task:	
Unit/Criteria reference	To achieve the criteria:
B4.P1	Learners select and set up appropriate equipment for a recording session safely, with some technical proficiency and a general understanding of the process.
B4.M1	Learners select and set up appropriate equipment for a recording session safely, with technical proficiency and a general understanding of the process.
B4.D1	Learners select and set up appropriate equipment for a recording session safely, with assured technical proficiency and an insightful understanding of the process.
Task 2	You should record the track as planned demonstrating creative application of multi-track recording techniques and communicating clearly with others. You should ensure that your approach is appropriate for the type of audio being recorded to ensure that the audio capture is of consistent quality. You should demonstrate refinement of capturing audio and accomplished application of recording techniques across different takes. You should give feedback to the band/artist during the session(s) and work with them to ensure that a high-quality outcome is achieved. It is vital that you clearly label tracks and takes throughout the recording session(s). After the session(s) there should be a debrief between yourself and the band or artist discussing the application of recording techniques and effectiveness of communication.
Checklist of evidence required	• Video footage with commentary on key aspects of the recording session(s) techniques and communication skills • Project folder with all appropriate audio files • Final unmixed multi-track recording • Video of learner and band/artist debrief of the recording session(s).
Criteria covered by this task:	
Unit/Criteria reference	To achieve the criteria:
B4.P2	Learners capture audio with only minor non-obtrusive errors, demonstrating appropriate multi-track recording techniques and communication skills.
B4.M2	Learners capture audio of consistent quality, demonstrating proficient multi-track recording techniques and communication skills.
B4.D2	Learners capture audio of consistent quality, demonstrating creative use of multi-track recording techniques and communication skills.

Task 3	You should create the final mix of the recorded piece of music applying appropriate mixing techniques in order to present a polished and accomplished end product. You should consider volume and dynamics, effects, EQ and panning as appropriate to the piece of music and desired sound. Throughout this process you should keep production notes, screen capture (image and/or video) and audio clips that show the technical skills and processes used as you develop your final mix. You will use these to produce a written or filmed commentary on the mix you produce.
Checklist of evidence required	• Final mixed recording in appropriate format • Written or filmed commentary of the mixing process with reference to your production notes.
Criteria covered by this task:	
Unit/Criteria reference	To achieve the criteria:
B4.P3	Learners present a final mix of the multi-track recording that demonstrates some proficient use of technical skills and equipment.
B4.M3	Learners present a final mix of the multi-track recording that demonstrates proficient use of technical skills and clear control of equipment and processes.
B4.D3	Learners present a final mix of the multi-track recording that demonstrates proficient and creative use of technical skills, and clear and adept control of equipment and processes.

Sources of information to support you with this Assignment	Huber, David M. & Runstein, Robert E., *Modern Recording Techniques (Audio Engineering Society Presents)*, Routledge (2017) Owsinski, B., *The Mixing Engineer's Handbook (4th Edition)* Bobby Owsinski Media Group (2017) Owsinski, B., *The Music Producer's Handbook: Second Edition (Music Pro Guides),* Applause Theatre Book Publishers (2016) Pederson, K. & Grimshaw-Aagaard, M., *The Recording, Mixing, and Mastering Reference Handbook,* OUP (2019) Rumsay, F. *Sound and Recording*, Routledge (2014) www.soundonsound.com https://www.musictech.net/

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